DOCUMENT RESUME

ED 293 276 EC 202 475

AUTHOR	Appell, Louise S.; Kramer, Marjorie Kohn
TITLE	An Enriching Experience.
INSTITUTION	Macro Systems, Inc., Silver Spring, Md.
SPONS AGENCY	National Inst. on Disability and Rehabilitation Research (ED/OSERS), Washington, DC.
PUB DATE	87
NOTE	53p.; Photographs may not reproduce clearly. For related document, see EC 202 476.
PUB TYPE	Reports - Descriptive (141) -- Reference Materials - Directories/Catalogs (132)
EDRS PRICE	MF01/PC03 Plus Postage.
DESCRIPTORS	*Art Activities; *Community Programs; Demonstration Programs; *Disabilities; *Normalization (Handicapped); Organizations (Groups); Transitional Programs; Young Adults
IDENTIFIERS	Arts for Transition

ABSTRACT

Intended to assist community groups in implementing similar projects, this illustrated booklet describes "Arts for Transition" which is a structured, sequenced program designed to use recreational arts groups and activities as a vehicle for developing the social and independent living skills of disabled youth in transition from the world of school and family to the larger community. The first section describes the roles of the host agency, the target group of disabled young people, family involvement, and role of volunteers and community arts organizations. The next section looks at program development including planning, recruiting, and training. The program model is then detailed in terms of its three stages: awareness (an orientation meeting for participants and families); exploration (workshops in various art activities are offered); and integration (participants become more involved with a community arts organization). The addresses of 47 national arts organizations and a bibliography are included. (DB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

8907

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

ED293276

EC 202475

An Enriching Experience

An Enriching Experience

EC 202475

An Enriching Experience

Macro Systems, Inc.

Louise S. Appell
Marjorie Kohn Kramer

© Macro Systems, Inc., 1987
This publication is the result of a three-year research grant to develop a model for increasing the social, communication and community living skills of moderately mentally retarded youth in transition, funded by the National Institute on Disability and Rehabilitation Research.

Contents

FOREWORD i

PRINCIPAL PARTNERS
- Host Agencies 2
- Participants 2
- Volunteers 4
- Arts Organizations 6

PROCESS
- Planning 12
- Recruiting 13
- Training 18

MODEL STAGES
- Awareness 26
- Exploration 28
- Integration 32

A REWARDING PROJECT 36

RESOURCES
- Arts Organizations 40
- Bibliography 43

Photography by April Stern Riccio

Foreword

Through steadily increasing awareness of the humanity and uniqueness of each individual who is disabled, we have come to recognize the right to a rich, full life, the removal of barriers and the promotion of community integration. If people with disabilities are to develop to their full potential and to participate totally in all that life has to offer, then creativity and imagination will have to open up avenues to new opportunities.

It is not enough to advertise willingness to accept persons who are disabled. It is not enough to build a ramp, braille an elevator, sign a performance. While these activities are necessary to barrier removal, in themselves they will not ensure that all people will feel welcomed, be comfortable, or overcome the reticence that is the heritage of a not-so-distant past.

Sometimes it is essential that nondisabled folks extend a hand and guide the way. This is especially so when young adults who are disabled leave the protected environment of the school years and try to find their way in a community where it is more difficult to meet friends, where the terrain is new, and where confusing rules and behaviors create fear. Often it is easier and more comfortable to withdraw to a living room, a television set, and isolation.

The riches of community arts resources, the chance for stimulation and for learning new skills, can be very important to the quality of life. The Arts for Transition Model Program illustrated in these pages shows a project that can be undertaken by any community. This program offers opportunities for disabled individuals to socialize with nondisabled peers to learn independent living skills. It was developed by Macro Systems, Inc., an applied research company, with funding from the National Institute on Disability and Rehabilitation Research. Arts for Transition was designed to use recreational arts groups and activities as a vehicle for developing social and independent living skills of youth who are disabled. These skills are vital for successful adjustment to the adult world. However, the program can be equally enriching for the not-so-young, and each

community undertaking the program needs to target the activities to meet its own needs.

An experience with the arts offers a nonthreatening way for persons who are disabled to socialize with nondisabled peers. The arts are particularly well suited to promoting other social learning skills. Learning to cooperate with others can be an intrinsic part of the experience when people are constructing scenery for a community theatre production. Imagine the sense of independence achieved by people who are disabled when they learn how to travel to a museum on a bus. Glee clubs and singing groups promote language skills and singers must understand the feeling or mood being communicated in a song. People involved in drama activities pay close attention to timing so that they pick up their cues for when to deliver a line. Being an usher or taking tickets at a concert or play will enable persons who are disabled to be part of an exciting adventure.

Since the mid-seventies, community arts groups have been making their programs accessible to all disabled citizens. Theatre and drama companies, dance and music groups, and a wide variety of visual arts groups have been working to remove programmatic and physical barriers that prevent disabled citizens from enjoying these activities. Many communities now have barrier-free recreational facilities to accommodate disabled citizens. Yet, many disabled citizens never take advantages of the opportunities because of lack of familiarity with their existence or lack of knowledge of how to become involved.

Arts for Transition systematically introduces participants to arts groups through a structured, sequenced, well-designed action program. This book is designed to assist groups who want to implement the Arts for Transition program in their own communities. It is the culmination of 3 years of program development and refinement. As a practical tool, it offers an approach to planning and implementing the model program, and provides a listing of resources and a bibliography.

Principal Partners

Host Agencies

The first step to implementation is for a community agency or group to become interested in the potential benefits to disabled citizens that this program can provide.

A church group, a parent advocate group, a local college or technical school, a professional organization, or a neighborhood association are all possible hosting agencies. The only requirement to serving as a host agency is a strong sense of commitment to disabled people and to the community, and a willingness to put effort, enthusiasm, and dedication into the project.

The host agency holds the primary responsibility for organizing the implementation of the Arts for Transition program. A successful program requires the designation of a person from the host agency to coordinate all ongoing activities. This person needs to inspire the participants, volunteers, arts organizations, and other involved members from the host agency. A well organized, authoritative leader who shows sensitivity will ultimately elicit the cooperation of the community. The primary role of this facilitator is to encourage participation and assist in organizing activities. Each facilitator will bring to the task unique qualities and talent to produce an effective Arts for Transition program.

Participants

As a flexible program model, Arts for Transition can be used with any group of disabled adults, but it was originally developed for those young people who are in transition between the relatively small, familiar environment of school and family and the less "known," larger world that exists in the communities around them. The program modeled in this book was focused on moderately mentally retarded youth, but it can be easily modified to address the needs of any special needs group. Generally, for disabled adolescents, this emergence from sheltered environments occurs between the ages of 18 and 20, approaching graduation from and shortly after leaving high school.

"He has really evolved from someone who wouldn't talk or look at someone to a far more trusting, happy young man."

Through the interaction with disabled and nondisabled peers that occurs throughout Arts for Transition activities, participants gain social, communication, and community living skills requisite for success on the job and in other aspects of adult life. This is accomplished through exploration of the possibilities and potential of arts experiences in an individually paced, nonthreatening manner. The goal is to increase independent living skills and social adjustment of young adults with disabling conditions.

Families can add to the success of the program by supporting efforts of the participants. As primary influences in their lives, parents and siblings affect strongly how participants feel about involvement in Arts for Transition. They can help increase the excitement and fun of this community experience by encouraging a sharing of events attended and people met.

The entire family can benefit through involvement in this program and become more familiar with recrea-

tional resources available in their community. Communication concerning planned activities leads to increased knowledge about what is happening in the community. Whole families may be encouraged to participate in arts activities as a result of this program. Parents may serve as volunteers, although it is important that they be paired with participants other than their own offspring.

It may be that parents or caregivers show some reluctance to participation by their charges. This then becomes a special challenge to the host agency leader to allay the fears and reassure these folks that community integration is beneficial, that there are new horizons for people who are disabled, and that the activities will be carefully planned.

Volunteers

A volunteer has the unique role of providing direct and very personal attention to the needs and interests of participants. Volunteers develop a close relationship with the participants by being encouraging, providing assistance and support for visits to arts organizations, and helping relationships to grow.

The volunteers have the special task of stimulating excitement over upcoming activities, helping to form expectations, and encouraging curiosity. In informal conversation, they find out which art form, or which aspect of several arts, provokes the interest of participants. They plan for further activities and follow through based on interests, help to make plans and decisions, and provide gentle guidance toward independent participation. Volunteers can commit time on a short- or long-term basis. They can accompany a participant to a single arts event or share in the total experience.

By volunteering to help with a person other than from their own family, parents and older siblings also can gain a new understanding of their own participating family member. Often, these special volunteers will be sensitized to the needs of people with disabilities and will have developed strategies for

"As a volunteer in the program, and my first long term encounter with disabled young people—I have grown to more fully understand and appreciate our similar needs and desires. Their unique perspectives have broadened mine."

eliciting responses from their own children. This experience, tailored to the needs of another person, can make family members terrific volunteers.

Arts Organizations

Community arts organizations serve as vehicles for young adults with disabilities to integrate with nondisabled individuals in a nonthreatening, enjoyable environment.

A variety of arts and recreation organizations should be recruited in Arts for Transition to excite the interests and meet the needs of the variety of people participating. The breakdown of arts used in this program (drama, dance, music, and the visual arts) is just one possible approach. An emphasis on craft groups is another possibility.

Arts organizations can aid the Arts for Transition program through a one-time exposure to an art form (for instance, conducting a workshop during Orientation, or inviting groups of participants to dress rehearsals, or inviting individuals to participate in efforts leading up to those events). The optimal action of any arts organization is to be open to full membership for disabled citizens, and to be welcoming, warm and encouraging.

Drama groups, whether formed to read poetry, do puppetry, stage tableaus at parks during holiday celebrations, or produce full scale little theatre productions, offer excellent possibilities for community experiences.

The techniques of creative drama can be especially useful to enhance the self image of people who are disabled. Some excellent work has been done in the use of puppets to develop language skills. Drama activities can be a way to be recognized and applauded for a performance, an occasion of exquisite joy.

In San Francisco, there is a community theatre company where half the company is composed of young adults who are developmentally disabled and half completely able, trained actors. At the beginning of the performance, they all put on theater masks and do a performance in mime. At the conclusion, when

they take off their masks and make their final bows, it is stunning to see that the people who are disabled are completely integrated with the nondisabled, all communicating and interacting as a group.

Music groups, such as glee clubs, choral societies, and marching bands, provide splendid opportunities for enrichment and enjoyment.

Disabled folks can learn to be participants in these activities as performers or they can become important members of a group helping to set up music stands, take tickets, adjust costumes, and bask in the backstage afterglow.

It must be said, however, that the stereotyped notion that people who are cognitively impaired cannot learn music is entirely inappropriate. There have been a number of beautifully sweet voiced performers who are disabled, and techniques to teach people who are retarded the skills necessary to play a musical instrument are well documented.

Dance and *movement* groups can be engaged in modern dance, folk, ballroom, jazz, tap, classical ballet, and any number of other interpretations of this exuberant art form. Almost any community abounds in these groups and they are very popular with people who are disabled.

Balance and flexibility can improve substantially as a result of dance activities. Confidence and poise can be increased. There also is a considerable health benefit to be derived from the vigorous physical involvement of the dance.

Movin' On, a theater arts group, was created as a result of the Arts for Transition program at Wright State University. The talents of young disabled artists were joined with nondisabled artists to provide unique performances utilizing dance and puppetry.

Visual Arts groups can be pottery groups, fiber arts groups, sculpture, wood carving, weaving, painting, and sketching groups—to name just a few of the multitude of possibilities.

Some community museums have classes and pro-

grams that are designed for the novice art enthusiast and these may be perfect for disabled folks. Often the line between arts and crafts becomes blurred at the community organization level. Sometimes small groups that might be especially appropriate are hard to find. It may be that appreciation of the beauty of visual art in its many forms is a particularly worthy goal for people who are disabled. Gallery-going with a volunteer as a guide could be a special occasion for a participant. The challenge will be to explore the possibilities creatively, and with an open mind. Picasso or Michaelangelo, photography or fiber—to be out in the world, learning skills of independence and cooperation, is the most important goal.

HAPPINESS

Process

Planning

Careful planning is a key to the success of an Arts for Transition program by ensuring a smooth flow in the timing and sequence of events. Meetings focused on planning provide the opportunity for recruits to take ownership and pride in events, by opening discussions to their input and sharing lessons learned from previous experiences. These occasions provide a forum for expectations to be voiced and preferences to be heard. In building a program which is largely implemented through the energies of its volunteers, planning should result in a distribution of tasks and responsibilities so that all individuals are excited and enthused about their involvement and their energies and interests are matched to appropriate tasks.

Here are some points for the leader to keep in mind for organizing and implementing the program:

- Establish liaison with community groups and recreational arts groups. This includes informing the community about this unique concept while soliciting and recruiting volunteers to become actively involved. Training workshops for volunteers and community arts groups are ongoing activities throughout the program.
- Establish liaison with secondary schools and adult programs for the disabled. Inform, through informal and formal contacts, administrators, teachers, parent support groups, vocational rehabilitation centers, and other interested groups to ignite interest in participation.
- Prepare and disseminate informational materials about the program for participants and their families, school systems, and interested groups and arts organizations. When participants have been identified, making personal phone calls is important to confirm their involvement.
- Prepare for and conduct at least two training meetings, one for the volunteers and one for the arts organizations.
- Make sure the program flows smoothly. Recruit

and match participants with volunteers and ongoing activities. Identify interested arts groups.

Recruiting

Successful recruitment of program participants is vital to the success of an Arts for Transition program. There are many strategies for recruiting the different kinds of people needed to be included in the program. Some of these strategies can be used for all three groups recruited: the participants, the volunteers, and the arts organizations.

Broadcast Advertising: One of the best techniques to promote the program is the use of mass media. Broadcast advertising is a good way to get the attention of a large number of people. One free means of broadcasting information about the program is through Public Service Announcements (PSAs). PSAs are program descriptions that stations run voluntarily before the news or after the weather. To begin, compile a list of local radio and television stations. This list may be obtained from a local library or a local volunteer organization which has done previous recruiting, or gathered from the Yellow Pages. Some United Way

"My daughter's confidence and social skills have grown noticeably this year .... She has successfully interviewed for a job."

chapters publish a Public Relations Book for a nominal fee. To be most useful to the stations, PSAs should be of varying lengths (for example 40 and 60 seconds) and may contain the following information:

- The purpose of the program
- A description of the people you are trying to reach
- Who is sponsoring the program
- The name and telephone number of a person who can be contacted for additional information
- The dates of an upcoming training workshop (best in the next month to encourage people to act immediately)
- Benefits that individuals participating can expect to receive
- Why the arts are successful in helping the target audience

PSAs also may yield additional contact with the broadcasters. Interviews on local stations might be requested as a result of the PSAs and could be played several times during the course of the recruitment campaign.

Print Media: Print media sometimes have space they will donate for community programs. Local news-

papers will often have columns for community activities or a calendar of events. Contact other organizations who send out newsletters. Write an article or list events about the program in them.

Bulletin Boards: Local colleges, libraries, post offices, or supermarkets are good locations for placing a brochure or notice on their bulletin boards announcing the program. Be creative and utilize all public places that are available within the community. Use bright card stock to attract attention.

Everyday Contacts: Informal discussions with colleagues, friends, or relatives can attract additional interest. Enthusiastic sharing about the program with peers may provide some new recruits.

Presentations: Arrange to provide presentations about the program to community and professional organizations, churches. colleges, parent and special education groups, and any other organizations that the hosting agency can contact. Suggest using the program as a community service project.

Recruiting *participants* is usually the first step in the recruitment campaign. This is followed shortly by the recruitment of volunteers and arts organizations.

There are a variety of resources to contact to recruit participants. Each community replicating this program will decide on the group it wishes to target. Schools are an excellent resource to locate young adults with disabilities. They are familiar with the needs and interests of students. Schools can support the program and act as a bridge between students and Arts for Transition activities. When schools are enthusiastic about the program, they can encourage parents to approve of the involvement of their sons and daughters. Schools also may provide the space for after-school arts activities and the training workshops.

Additional places to contact participants are special needs recreational groups, religious organizations, group homes, parent groups for individuals with disabilities such as the Association for Retarded Citizens and the Association for Children and Adults

with Learning Disabilities, Vocational Education Centers, and Very Special Arts Chapters. All these groups and many more have an association with special needs groups and they are looking for innovative programs for involvement.

Through their participation with the program, participants may increase their social and independent living skills. They learn to become more self reliant and make decisions. This program provides them with a constructive use of recreational time, while they explore new interests in the arts. They build stronger ties with the community and increase their familiarity with community services in recreation and the arts. One of the most important aspects of the program for participants is meeting new friends and developing new types of interpersonal relationships.

Volunteers play a key role toward the success of the program. Volunteers can be any age, any profession, male or female. They need only to be motivated and provide some of their free time to the program. A long-term commitment, over a period of a few months, is desirable; however, short-term interactions of one outing to an arts activity are always welcomed.

Some places to begin the search for volunteers might include colleges and universities. Prior arrangements might be worked out through the Special

Education Departments to provide college credit in return for volunteer services.

Community service organizations and volunteer bureaus may provide people interested in volunteering. Libraries, grocery stores, and union and trade groups, as well as fire and police departments, are additional resources of potential recruits. Parents and siblings of the participants are excellent volunteers to participants other than their own family member. It then can become a family activity with unlimited shared experiences. Some arts group members also might want to serve in a volunteer capacity. There are endless possibilities of recruiting volunteers. Be creative and tap all local resources within the community.

"My son has gained great confidence, poise and a sense of accomplishment (not to mention a great deal of pleasure), from participating in this program."

For volunteers, the Arts for Transition program can be a very rewarding time. They experience new relationships and shared experiences with individuals with special needs and other volunteers. This can stimulate new career interests. It brings together new groups of people and organizations. Volunteers are able to attend numerous community events and share in the excitement of participating in the arts.

Arts organizations must be recruited to participate in this program. The host agency may have some contact already with an arts or recreation organization. Begin first with what is familiar and then expand and explore other available resources. Local arts centers and museums are excellent places to contact not only for their involvement in the program but for additional referrals. Community theater groups and clubs of amateur artists also will provide a network of arts agencies available in the area. Performing Arts sections in local magazines, newspapers, and bulletins will help identify a variety of arts events and groups.

Arts organizations can benefit from their participation in the program by gaining a broader understanding of their art form when seen through a different perspective. Participants become attracted through the Arts for Transition program to the arts organizations, and can become integrally involved in their operations. The arts

organizations can develop new community recognition for their participation in the program.

Training

Training is a time for sharing knowledge and expectations of the program while building rapport and a sense of belonging among the individuals that are participating.

There are basically two separate training sessions: one for the volunteers, and one for the arts organizations. Depending on the individual group's needs, additional sessions may be arranged. Planning the training event thoroughly, from refreshments and transportation to the substance of the meeting, will provide the best foundation for positive attitudes and commitment to the program's success.

Some suggestions in order to accomplish the planning tasks for the workshop are:

- *Selecting a Date*—Contact several of the anticipated attendees prior to the date selection to determine the most convenient time. Saturday mornings and weekday evenings for a 2-hour time period seem to be the best for maximum attendance. Try to avoid conflicting with other community events and holidays.
- *Transportation*—Provide maps and information about availability to public transportation. Display signs in front and in the lobby of the building where the workshop is being presented.
- *Selecting a Location*—Select a convenient and familiar location (a school, a church, a library, or a community resource center). The building should be accessible to the disabled. Providing for an interpreter also needs to be considered. Often there will be no cost or a nominal fee for the use of space, since the workshop will be a public service event which will benefit the community. Confirm room reservations selected far enough in advance of the workshop date.
- *Food Arrangements*—Providing some light

snacks is optional, but highly recommended. It provides an opportunity for attendees to meet and share ideas in a relaxed manner before, after, or at a break during the workshop.

Volunteer Training explains and describes the Arts for Transition program. The host agency leader needs to communicate to the group the role and various responsibilities of the volunteers. Primary among these is the development of a companionable relationship to the program participant who is disabled. Contacting participants and helping to schedule visits to community arts events is an important responsibility. Assisting with the development of preferences for arts experiences is another. Choices are many and opportunities infinite. Volunteers are expected to use their best judgment regarding the types of events they

"This is like a dream come true. I've always thought she could do things like this, and just look at her."

attend. Some volunteers may need to be given more information about the effects of disabling conditions before they feel ready to contact the participants. A listing of community arts organizations and events at reduced or exempt fees may prompt volunteers into launching into the *Exploration Stage* and project into the *Integration Stage*. Once they have started, the volunteers will think of additional activities and share with other volunteers events already attended. The important thing is to start, to proceed at one's own pace, and to explore individual interests. Ideally, volunteers will be matched with participants and follow through the three stages with them. However, due to their own commitments and other responsibilities, volunteers may choose to participate on a short-term basis.

Volunteers may get together themselves to discuss the events they have enjoyed with the participants. They may decide to schedule some group activities and develop a phone network to let others know of activities they have discovered.

It is strongly recommended that the host agency find funds to reimburse volunteers the cost of tickets and transportation. Many events will be free. Volunteers can contact some of the community groups to inquire about dress rehearsals, visiting a sculptor's studio, or any other cost effective way to attend and participate with an arts agency.

An *Arts Organization Training* workshop should be scheduled after several arts groups have been identified and have conveyed their interest in participating in the program. The training for the arts groups will assume the same format as the other training workshop.

It begins with a description of the Arts for Transition program. Following a definition of the program, the facilitator or another designated person will provide a description of and basic concepts for working with disabled populations. It is significant to recognize each participant as an individual and not group them into

special education categories. Stereotypes of persons with disabilities need to be exposed for their fallacy. The leader or liaison person needs to work closely with the arts organizations when placing the individual participant. They will share with the arts groups the strengths and weaknesses of the disabled, as well as help them to determine the needs of the arts organization. Some examples of activities that might get the participants involved are helping with painting scenery, or perhaps handing out programs at a performance. There are unlimited possibilities for the participant to become integrated within an arts group. The participants can discover new opportunities while the arts groups expand their contribution to the community, not only through their art forms, but by incorporating individuals with special needs into their world.

Model Stages

A description of the three stages of the model's progression will help explain the process of planning and implementation. The stages of the model are *Awareness*, *Exploration*, and *Integration*. Each is described below. These stages can naturally flow from one to the next, or each may be celebrated at its conclusion. This will depend on the balance of support and challenge each participant needs.

Awareness

In *Awareness*, the program's first stage, participants and their families are introduced to the Arts for Transition program, its purpose, and its potential for building positive accepting relationships between disabled and nondisabled people in community agencies. Social and communication skills, based on contacts and enjoyment derived from the arts experiences, are natural outcomes of these relationships.

The first stage can be accomplished through an Orientation Meeting to which artists, volunteers, participants, and their families are invited. This event can be illuminating and rewarding for all those who participate. Formal descriptions of the program can be kept to a minimum. The primary activity should be demonstrations and audience participation.

This is the time when arts organizations that have

been recruited to participate in the program put on a scene from a play, when a trio from a choral group can perform, and/or when a puppet theatre organization can do a demonstration.

This is the place where a dancer can entice a withdrawn and introverted person who is disabled to join a circle or a line for a demonstration of dance movements. This is where parents, guardians, and caregivers can watch and smile, and get comfortable with the notion of the arts as fun.

The purpose of the orientation workshop for participants and their families is to provide a friendly forum to introduce the Arts for Transition program. Approximately a 2-hour timespan is recommended. The leader provides an *Introduction* which includes a description of the program and the host agency. Printed materials also may be supplemented as a handout for a more formal description. The leader defines the three stages: *Awareness*, *Exploration*, and *Integration*, and discusses how the participants can gradually move from stage to stage, or gain successful experiences in just one stage.

Resources for locating volunteer artists might come through the community theater, groups, local galleries, magazine and newspaper listings, public schools, universities, or libraries. Try to maintain a continual list of available local artists. Each artist describes and/or performs, which is followed by an opportunity for the audience to participate in hands-on demonstrations. Energy levels and interests rise as participants may follow a poly-rhythmic music pattern, first with words and then with clapping of hands, or design their own ink prints, or perhaps attach themselves to another member of the group to form a large human sculpture. Each artist's presentation should be approximately 20 minutes long.

The final 10-15 minutes of the workshop should allow for the participants matched with their volunteers to plan for further arts experiences within the community. Additional questions and concerns can also be addressed at this time.

To encourage easy interaction and social mingling, it is important to provide simple refreshments and name badges, with printed first names large enough for easy identification. It is at this meeting where volunteers and participants first meet, where tentative friendships are formed, and where everyone gets comfortable with the spirit and nature of the program.

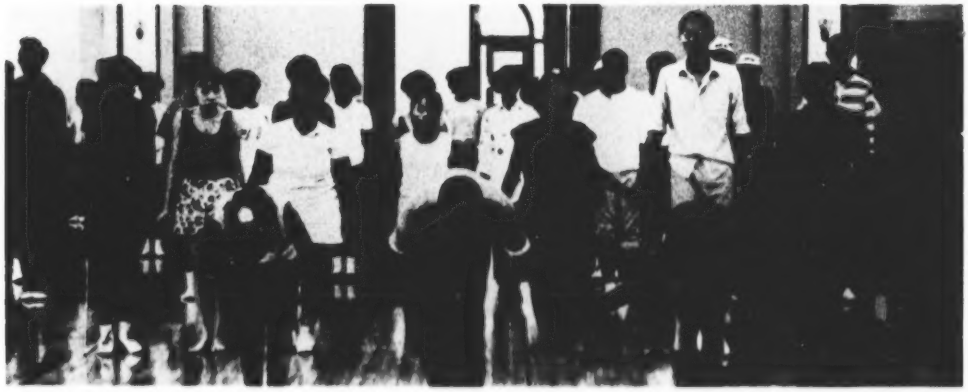
Exploration

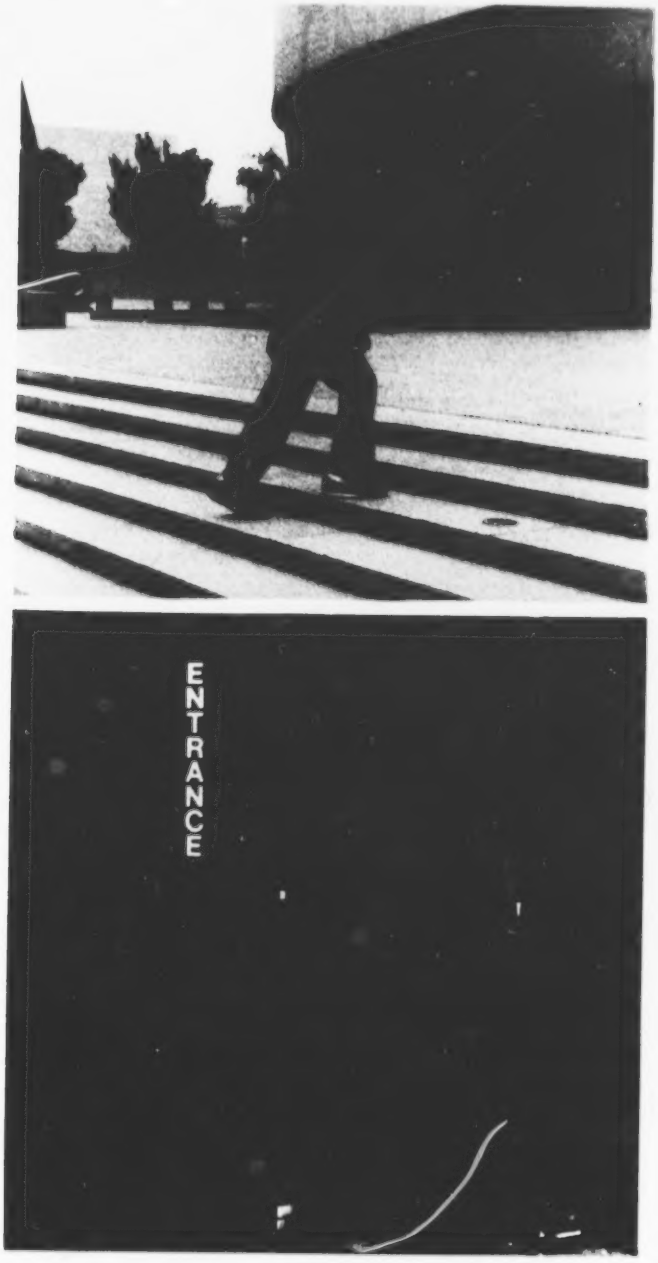
Following this Orientation Meeting, participants move into the second stage, *Exploration*. The focus of *Exploration* is to participate in arts activities and events, and discover personal preferences regarding further involvement in an art form. The workshops should consist of experiences in each art form. This stage may be implemented in one of two ways. When the program is conducted in a school, a variety of arts workshops may be conducted after hours. They are best conducted after school when arrangements can be made for bus transportation and/or carpooling back to the participants' homes. The facilitator can help organize these workshops with the school officials for a

"She spoke glowingly about the fun she had and how good she felt about herself as a result of the new friends and experiences made possible through the program."

series of visiting artists to provide hands-on arts experiences. After the participants have been exposed to these workshops, the facilitator can then match the students with volunteers to investigate these art forms further within the community.

The second approach is to provide participants with a volunteer to investigate arts experiences and opportunities directly out in the community. Several outings to events in each art form give participants a sense of familiarity with each other and a better understanding of the kinds of roles and tasks that are available within the arts organizations. Visits are more




ENTRANCE

successful when they are followed by time to discuss the experience in quiet conversation between participant and volunteer. This allows for reflecting, conversing, and encouraging internalization of the experience, and some imagining about what further involvement might bring.

Generally, visits are planned by a volunteer and participant, with the volunteer initiating contact and making all arrangements for the visits. Later in the *Exploration Stage*, when the participant feels more informed and confident about making suggestions, he or she may initiate these outings. Time spent with a volunteer alone can be used to discover expectations of the participant. The volunteer can then more knowledgeably shape the next experience they have together.

Group outings, with several volunteers and several participants, can provide a chance for volunteers and participants to interact with each other. This is important for retaining a sense of identity with others involved in the program as a participant's investigation of the various arts agencies continues.

Integration

At the close of the *Exploration Stage*, each participant selects a single arts organization. The final stage of the program, *Integration*, encourages participants to select one of the arts organizations to which they will commit more of their energy and time. This may take the form of helping with set design, handing out tickets at a performance, advertising, setting up chairs before a performance, or assuming any one of the numerous roles that can be important to an arts group.

Integration may take as many forms as there are participants. Some participants will have no trouble identifying a single art form in which to concentrate and will readily choose a group to join. Another participant may vacillate between several art forms and make no decision for several months. Some participants may appear to remain in *Exploration*, enjoying the arts and making friends without making a specific commitment. Others might enjoy creating their own integrated

arts groups using talents of able and disabled artists and performers for local community activities. Based on the volunteer's perception of the participant's needs, support may be gradually withdrawn. Logistical support may continue, but ultimately it may taper off and the next group of participants, volunteers, and arts organizations can be recruited into the program.

Greater confidence in social and independent living skills will result as the participants increasingly integrate into a nondisabled community, benefittng from these enriching experiences.

A Rewarding Project

Nearly every community in the nation has some disabled citizens and some recreational arts facilities. Nearly every community has citizens who make a commitment to the quality of life around them and to the well-being of their fellow citizens.

This book was prepared to offer some ideas for a project that can be rewarding to everyone involved in it. The model for it was developed over a 3-year period by Macro Systems, Inc., with funding from the National Institute on Disability and Rehabilitation Research (NIDRR) using two model sites.

In Dayton, Ohio, The Wright State University Center for Arts for Disabled and Handicapped Person was the host. Dr. Gary C. Barlow and Dr. Lewis K. Shupe lent their considerable prestige and expertise to the task. Ms. Winifred Ferguson served as coordinator, facilitator, trouble-shooter, and tireless advocate. In Washington, D.C., Trinity College is the site of Washington Special Arts, where Dr. L. Lawrence Riccio provides imagination, vision, and direction. At this host site, Ms. Carol Penn served as the first coordinator and, when she left to pursue other professional interests, Ms. Phyllis Cunningham stepped in gracefully to lead the effort to its conclusion. At both sites, students, volunteers, and local arts agencies contributed the caring and fellowship, time and attention that were so important to the success of the project.

What has emerged from this endeavor is a polished model with each piece the result of careful study and critique. Much information and data has been collected, analyzed, and synthesized into a formal report for NIDRR. For those who are interested, it is available from that agency. Dr. Nancy Fones made an invaluable contribution to this project with her clear and insightful handling of the evaluation material.

For Macro Systems, Inc., Jamie Goldberg Butler was Project Director at the beginning, bringing to the project her deeply held belief in the power of the arts to teach. Her contributions were considerable and appreciated. When she left for motherhood, Ms. Marjorie

Kohn Kramer took over to ably manage the multiple aspects of this project with authority and sensitivity. Its exceptional success is to her credit. Ms. Kate Wholey served as her assistant, skillfully managing tasks with organization and dedication, and always demonstrating her devotion to the concepts. She also volunteered herself on weekends, taking a project participant to visit arts organizations in Washington. Ms. April Stern Riccio provided the project with her sensitivity to nuance and her expertise in photographing participants with delicacy and beauty. Macro Systems, Inc., has been very fortunate to have such a dedicated, professional staff. It also was our good fortune to have Ms. Inez Fitzgerald as Project Officer representing NIDRR. Her encouragement and enthusiasm have served this project well.

This effort concludes with the publication of the book in your hands. It is our fervent hope that it will live on as communities feel inspired to replicate it.

Louise S. Appell, Ph.D.
Vice President, Macro Systems, Inc.

Resources

Arts Organizations

Adventures in Movement (AIM) for the Handicapped, Inc.
945 Danbury Road
Dayton, OH 45420
(513) 294-4611

Alliance for Arts Education
John F. Kennedy Center for the Performing Arts
Washington, DC 20566
(202) 254-7190

American Alliance for Health, Physical Education, Recreation and Dance
1900 Association Drive
Reston, VA 22091
(703) 476-3400

American Council of the Arts
1285 Avenue of the Americas
New York, NY 10019
(212) 245-4510

American Crafts Council
40 West 53rd Street
New York, NY 10019
(212) 956-3535

American Dance Guild
33 West 21st Street
New York, NY 10010
(212) 627-3790

American Dance Therapy Association
2000 Century Plaza
Suite 108
Columbia, MD 21044
(301) 997-4040

American Federation of Arts
624 West 26th Street
New York, NY 10001
(212) 988-7700

American Federation of Musicians
1501 Broadway
New York, NY 10036
(212) 869-1330

American Guild of Musical Artists
230 West 55th Street
New York, NY 10019
(212) 265-3687

American Music Center
250 West 54th Street
New York, NY 10019
(212) 247-3121

American Symphony Orchestra League
633 E Street, N.W.
Washington, DC 20004
(202) 628-0099

American Theatre Association
1029 Vermont Avenue, N.W.
Washington, DC 20005
(202) 835-9829

Arts Midwest Hennepin Center for the Arts
528 Hennepin Avenue
Suite 310
Minneapolis, MN 55403
(612) 341-0755
A regional organization of arts agencies from Illinois, Indiana, Iowa, Michigan, Minnesota, North Dakota, Ohio, South Dakota, and Wisconsin.

Consortium for Pacific Arts and Cultures
2141c Atherton Road
Honolulu, HI 96822
(808) 946-7381
An organization representing the arts in American Samoa, Guam, and Northern Marianas.

Council for Traditional Arts
806 15th Street
Suite 400
Washington, DC 20005
(202) 639-8370

Council of American Artist Societies
215 Park Avenue South
New York, NY 10003
(212) 645-1345

Dance Films Association
241 East 34th Street
New York, NY 10016
(212) 686-7019

Dramatists Guild
234 West 44th Street
New York, NY 10036
(212) 398-9366

Foundation for the Community of Artists
280 Broadway
New York, NY 10007
(212) 227-3770

Hospital Audiences, Inc.
220 West 42nd Street
New York, NY 10036
(212) 575-7676

Institute of Art and Disabilities
233 South 41st Street
Richmond, CA 94804
(415) 620-0290

International Theatre Institute of the United States
220 West 42nd Street
New York, NY 10036
(212) 944-1490

John F. Kennedy Center for the Performing Arts Education Programs
Washington, DC 20566
(202) 254-7190

Mid-America Arts Alliance
20 West 9th Street
Kansas City, MO 64152
(816) 421-1388
A regional consortium for Arkansas, Nebraska, Kansas, Oklahoma, and Missouri.

Mid-Atlantic States Arts Consortium
11 East Chase Street
Suite 1-A
Baltimore, MD 21202
(301) 539-6656
A regional arts organization with representatives from Delaware, the District of Columbia, Maryland, New Jersey, New York, Pennsylvania, Virginia, and West Virginia.

Music Teachers National Association
1831 Carew Tower
Cincinnati, OH 45202
(513) 421-1420

National Assembly of Local Arts Agencies
1420 K Street, N.W.
Suite 204
Washington, DC 20005
(202) 371-2830

National Association for Regional Ballet
1123 Broadway
New York, NY 10010
(212) 645-0042

National Association of Activity Therapy and Rehabilitative Programs
Glen Eden Hospital
6902 Chicago Road
Warren, MI 48902
(313) 264-8875, Ext. 112

National Association of Jazz Educators
Box 724
Manhattan, KS 66502
(913) 776-8744

National Endowment for the Arts
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506
(202) 682-5400
Request the name and phone number of the 504 coordinator for your state's arts council.

National Gallery of Art Extension Service,
Loan Program
Washington, DC 20565
(202) 842-6263

National Handicapped Sports and
Recreation Association
1145 19th Street, N.W.
Suite 717
Washington, DC 20036
(301) 652-7505

National Music Information Center for the
Handicapped Settlement
Music School Program
3745 Clarendon Avenue
Philadelphia, PA 19114
(215) 336-0400

National Recreation and Park Association
National Therapeutic Recreation Society
3101 Park Center Drive
12th Floor
Alexandria, VA 22302
(703) 820-4940

New England Foundation for the Arts, Inc.
25 Mount Auburn Avenue
Cambridge, MA 02138
(617) 492-2914
A regional organization of arts agencies
from Connecticut, Maine, Massachusetts,
New Hampshire, Rhode Island, and
Vermont.

Opera America
777 14th Street, N.W.
Washington, DC 20005
(202) 347-9262

Opportunity Resources for the Arts
1457 Broadway
New York, NY 10036
(212) 575-1688

Photographic Society of America
2005 Walnut Street
Philadelphia, PA 19103
(215) 563-1663

Poetry Society of America
15 Gramercy Park South
New York, NY 10003
(212) 254-9628

Southern Arts Federation
1401 Peachtree Street, N.E.
Atlanta, GA 30309
(404) 874-7244
A regional organization of arts agencies
from Alabama, Florida, Georgia,
Kentucky, Louisiana, Mississippi, North
Carolina, South Carolina, and Tennessee.

Special Olympics, Inc.
1350 New York Avenue, N.W.
Suite 500
Washington, DC 20005
(202) 628-3630

The Association of Handicapped Artists
499 Washington
Buffalo, NY 14203
(716) 855-1338

Very Special Arts
1331 Pennsylvania Avenue, N.W.
Washington, DC 20004
(202) 662-8899

Western States Foundation
207 Shelby Street
Suite 200
Santa Fe, NM 87501
(505) 988-1166
A regional arts consortium for Alaska,
Arizona, California, Colorado, Hawaii,
Idaho, Montana, Nevada, New Mexico,
Oregon, Utah, Washington, and Wyoming.

Young Audiences
115 East 92nd Street
New York, NY 10028
(212) 831-8110

Bibliography

Adventures in movement for the handicapped [Film] (1975). Dayton, OH: Adventures in Movement.

Alexander, D.W. (1968). *Arts and crafts for students with learning difficulties*. Elwyn, PA: Elwyn Institute.

Anderson, B.E. (1973). *Let's start a puppet theatre*. New York: Van Nostrand Reinhold.

Anderson, E. (1981). *Crafts and the disabled*. North Pomfret, VT: David & Charles.

Anderson, F.E. (1978). *Art for all the children*. Springfield, IL: Charles C. Thomas.

Associated Council of the Arts (1977). *Arts Yellow Pages*. New York: ACA Publications.

Astell-Burt, C. (1981). *Puppetry for the mentally handicapped*. Boston: Brookline Books.

Atack, S.M. (1982). *Art activities for the handicapped child: A guide for parents and teachers*. Englewood Cliffs, NJ: Prentice-Hall.

Bailey, P. (1973). *They can make music*. Fairlawn, NJ: Oxford University Press.

Bernhardt, D.B. (Ed.)(1985). *Recreation for the disabled child series: Physical and occupational therapy in pediatrics series*. New York: Haworth Press.

Birkenshaw, L. (1977). *Music for fun, music for learning*. New York: Holt, Reinhart & Winston.

Cheifetz, D. (1971). *Theatre in my head*. Boston: Little, Brown & Co.

Conner, N., and Klebanoff, H. (1967). *And a time to dance*. Boston: Beacon Press.

Edwards, E.M. (1974). *Music education for the deaf*. South Waterford, ME: The Merriam-Eddy Co.

Fraser, P. (1968). *Introducing Puppetry*. New York: Watson-Guptill.

Fukurai, S. (1974). *How can I make what I cannot see?* Florence, KY: Litton Educational Publishing.

Gaitskell, C.D. (1953). *Art education for slow learners*. Toronto: Ryerson Press.

Gault, E. and Sykes, S. (1979). *Crafts for the disabled: A new kind of craft book for people with special needs*. New York: T.Y. Crowell.

Gillies, E. (1973). *Creative dramatics for all children*. Washington, DC: Association for Childhood Education International.

Ginglend, D. (Ed.) (1967). *The expressive arts for the mentally retarded*. New York: National Association for Retarded Children.

Harbert, W.K. (1974). *Opening doors through music: A practical guide for teachers, therapists, students, and parents*. Springfield, IL: Charles C. Thomas.

Hill, K. (1976). *Dance for physically disabled persons*. Washington, DC: AAHPER.

Hoetker, J. (1975). *Theatre games: One way into drama*. Urbana, IL: National Council of Teachers of English.

Hollander, H.C. (1971). *Creative opportunities for the retarded at home and at school*. Booklets 1-6. New York: Doubleday.

Kay, J.G. (1977). *Crafts for the very disabled and handicapped: For all ages*. Springfield, IL: Charles C. Thomas.

Kimeldorf, M. and Lathim, R. (1987). *Open Auditions*. Portland, OR: Ednick Communications.

Levine, S.P. (1977). *Recreation experiences for the severly impaired or nonambulatory child*. Springfield, IL: Charles C. Thomas.

Lindsay, Z. (1972). *Art and the handicapped child*. New York: Van Nostrand Reinhold.

Lord, G. (Ed.) (1985). *The arts and disabilities*. New York: State Mutual Books.

Lorenzen, H. and Jokl, E. (1974). "Piano music for the one-handed with remarks on the role of art in rehabilitation." *American Corrective Therapy Journal*. 28(1), 11-23.

Lowenfeld, V. (1957). *Creative and mental growth* (3rd Ed.). New York: MacMillan.

Moran, J.M. and Kalakian, L.H. (1977). *Movement experiences for the mentally retarded or emotionally disturbed child*. Minneapolis, MN: Burgess Publishing Co.

National Committee, Arts for the Handicapped (1980). *A guide to resources for program developers in the field of arts for disabled individuals*. Washington, DC: National Committee, Arts for the Handicapped.

Nesbitt, J.A. (Ed.) (1986). *The international directory of recreation-oriented assistive device sources*. Marina Del Ray, CA: Lifeboat Press.

Pancsofar, E. and Blackwell, R. (1985). *A user's guide to community entry for the severely handicapped series: Series in special education*. New York: State University of New York Press.

Quinn, T. and Hanks, C. (Eds.) (1977). *Coming to our senses: The significance of the arts for American education*. New York: McGraw-Hill.

Reihl, D.E. (1987). *Molasses, feathers and eggshells: Craft activities for blind, visually impaired and multihandicapped children*. New York: American Foundation for the Blind.

Robinson, F.M. and Skinner, S.S. (1985). *A holistic perspective on the disabled child: Applications in camping, recreation, and community life*. Springfield, IL: Charles C. Thomas.

Rocco, A. (1985). *A manual of sequential art activities for classified children and adolescents*. Springfield, IL: C. Thomas.

Rodrigues, S. (1984). *Special artist's handbook: Art activities and adaptive aids for handicapped children*. Englewood Cliffs, NJ: Prentice-Hall.

Rosenthal, J. (Ed.) (1978). *Ideas for kids: A multiarts approach to fostering creativity*. New Haven, CT: Project Search.

Salkin, J. (1973). *Body ego technique: An education and therapeutic approach to body image and self identity*. Springfield, IL: Charles C. Thomas.

Taylor, C. (1977). *Rhythm: A guide to creative movement*. Palo Alto, CA: Peek Publications.

Theatre Game File (1975). St. Louis, MO: CEMREL, Inc.

Tucker, D.T., Seabury, B., and Canner, N. (1967). *Foundations for learning with creative art and creative movement*. Boston, Massachusetts Department of Mental Health.

U.S. Department of Education (1986). *Directory of national information sources on handicapping conditions and related services*. Washington, DC: U.S. Department of Education.

Voigt, R. (1977). *Art and the exceptional students*. Atlanta: Metropolitan Cooperative Educational Service Agency.

Ward, D. (1976). *Hearts and hands and voices*. Fairlawn, NJ: Oxford University Press.

Wehman, P. (1979). *Recreation programming for developmentally disabled persons*. Austin, TX: Pro Ed.

Wehman, P. and Schleien, S. (1981). *Leisure programs for handicapped persons*. Austin, TX: Pro Ed.

Wehman, P. and Schleien, S. (1981). *Leisure programs for handicapped persons: Adaptations, techniques and curriculum*. College Park, MD: University Park.

Witkin, K. (1979). *To move to learn*. Philadelphia: Temple University Press.